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POSTER—BY ARCHIE F. HURFORD  
AWARDED SECOND PRIZE IN WAR SAVINGS  
STAMP POSTER COMPETITION

J. W. Winkler. From the exhibition, the Society purchased and presented to the Art Institute for its permanent collection prints by the following exhibitors: Frank W. Benson, Lester G. Hornby, Troy Kinney, Charles P. Larsen, Beatrice Levy, William Auerbach Levy, Ralph M. Pearson, Ernest D. Roth, John Storrs, J. C. Vondrous, J. W. Winkler, Franklin T. Wood. Coincident with this exhibition, oil paintings by Leon Dabo and water colors by Mabel Key are being shown.

The architectural exhibition was installed April 4 in Galleries 255-260. Various novel features are included in the installation of this exhibition, which will remain until May 1.

## PAST EXHIBITIONS

THE exhibition of works by artists of Chicago and vicinity and the exhibition by the Chicago Society of Miniature Paintings, which were placed on view February 14, remained, in part, until April 1. Works hung in Gallery 252, however, were removed to give space to an exhibition of war posters, assembled in connection with the patriotic meeting held March 20 in Fullerton Hall. The exhibition of Mediaeval illuminated manuscripts and miniatures, installed under the auspices of the Caxton Club, was extended to March 26.

Following the exhibitions of etchings and drypoints by Walter Tittle and of lithographs by Bolton Brown, the stirring lithographs of war work by Joseph Pennell were shown in the Print Room.

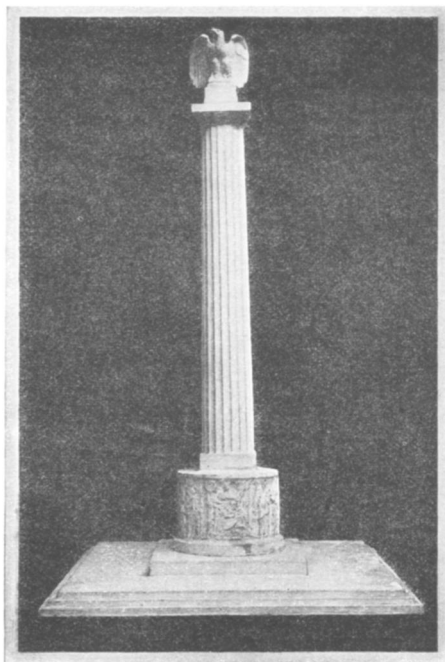
## EXHIBITION AND LECTURES BY JOSEPH PENNELL

THE Art Institute has recently had the honor and the pleasure of having as its guest Mr. Joseph Pennell, one of the most distinguished of living workers in the graphic arts. He needs no introduction to Chicagoans, being well-known already through his former exhibitions and lectures and through the large collection of his etchings and lithographs in the Print Department.

This time, Mr. Pennell delivered two lectures, one on Whistler, the other on lithography. As was to be expected, his lecture on Whistler, abundantly illustrated with well-chosen slides, took the form of a delightfully informal and personal talk, in which friend as well as

artist spoke. The second lecture was particularly timely; for it not only was a fine exposition of the salient points in the history of lithography, ending with a clear demonstration of the process, but it enabled Mr. Pennell to emphasize, in conclusion, the pressing need of technical training in lithography for artists throughout the country, in order that they may answer the government's call for posters to help in the work of winning the war.

The exhibition of Mr. Pennell's lithographs of war work in England and America is still hung in the Print Room and will remain probably during the first half of April. The occasion of the undertaking of this new series of the Wonder of Work has been explained in the introduction to the catalogue, in which also have been published letters of commendation from the Secretaries of War and the Navy. The lithographs shown are not literal transcriptions of activities in munitions factories, shipyards, mines, and camps, but rather—what the artist wished them to be—works of art dedicated to the wonder of work, which today happens to be war work. But, just because they succeed so admirably in their purpose, they make



CENTENNIAL MONUMENT, LOGAN SQUARE  
TO BE ERECTED BY THE B. F. FERGUSON FUND

excellent American propaganda and are being used as such by the United States Government in the series of exhibitions which have been held in eastern cities and here. It is to be hoped that the people of Chicago will avail themselves of the opportunity to see this remarkable exhibition.

K. W. McG.

### RUBBINGS FROM CHINESE SCULPTURE

ON the cover of the BULLETIN will be found a representation from Chinese sculpture of the stately ho huan tree, standing in the courtyard of the "Royal Mother of the West," a Taoist divinity; beneath the interlacing branches of this sacred tree is a hunting dog of the greyhound type. Another fragment illustrates swiftly moving tri-

ologies of fantastic animals or winged dragons, intervals of rolling clouds revealing gigantic phoenix or frigate birds, monkeys, sprites, and even the toad and the hare, inhabitants of the moon.

The stories embodied in these slabs—of Taoist spirits, spirits of the dead, of nature and heaven—important deeds of kings and queens, coronations, assassina-